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Concert: Ithaca Military Band School, Schubert Program

Ithaca Military Band School

Ernest S. Williams

Paul Lester

Craig McHenry

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1892

1930

ITHACA CONSERVATORY AND
AFFILIATED SCHOOLS

CONCERT

given by the

Ithaca Military Band School

ERNEST S. WILLIAMS, Conductor

Schubert Program

SOLOISTS

PAUL LESTER

CRAIG McHENRY



LITTLE THEATRE

WEDNESDAY EVENING

February Twenty-sixth, at Eight Fifteen

PROGRAM

Of Compositions By

FRANZ PETER SCHUBERT

Rosamunde

(a) Overture (b) Ballet Music, No. 2 (c) Entr'acte No. 3

The author of the libretto of Schubert's "Rosamunde" is distinguished for writing the text of two operas of different masters, both of which failed of success on the dramatic stage, though set with enduring melody. The other work is "Weber's Euryanthe," which was produced in Vienna in the very year when Schubert wrote "Rosamunde, Princess of Cyprus." Schubert completed the music in five days. It consists of an Overture; three Entr'actes; two numbers of ballet-music; a little piece for clarinets, horns and bassoons, called a "Shepherd's Melody" of bewitching beauty; a Romance for soprano solo, and three choruses.

The play was brought out on December 20, 1823; the Overture, though the entire orchestral part of the music had only one rehearsal of two hours, was twice redemanded; other numbers were loudly applauded, and Schubert, himself was called for at the close; but it only survived one more presentation, and then the parts were tied up and forgotten till the year of 1867.

The discovery of the "Rosamunde" music by Sir George Grove and Sir Arthur Sullivan is hardly less momentous than Schumann's finding of Schubert's "Unfinished Symphony" in 1865.

The Entr'acte and the Air de Ballet belong to the rare treasures of music that are at once beautiful and attractive in their simplicity, while the Overture is considered by many Schubert's best.

Serenade

Cornet solo by CRAIG MCHENRY

Schubert was one of the greatest song writers the world has ever known. Among his rich contributions to song literature is the exquisite melody which he called Serenade. This is one of the most tuneful of all his songs, containing a melody of undying beauty and loved the world over. It has been adapted successfully for solo instruments without losing its inherent charm.

Moment Musical

This beautiful work is amazingly intimate and seems to voice the very thoughts of Schubert, solitary, ill-clad and ill-nourished, but his soul meanwhile singing in the unison of things far removed from the sordid bareness of his meagre abode.

"Moment Musical" is not a piece for display, but music of the gentler, heart searching sort, possessing a calm beauty, infinitely restful and contemplative.

Symphony in B minor

(a) Allegro Moderato

(b) Andante con moto

Schubert's eighth symphony is not infrequently referred to as the "Unfinished Symphony." The first two movements are complete, and there exist nine bars of a third movement, and the composer's reason for having abandoned it has never been revealed.

The work begins with a legend-like melody in the bass. Then comes quivering in the woodwinds, where an indefinable melody is hovering above. Presently, like a royal figure after his noble purcursors, the real theme sounds high and clear, though in softest tone, in the woodwind, while the herald figures lapse into attendance. A melodic analysis seems, somehow, wrong. The whole is like a continuous flow of tune, where each phrase seems chief until it pales before its successor.

So, after some overpowering clashes that save the prevailing trait of delicacy from monotonous sweetness, the most charming melody, perhaps, of all music enters, gently echoed high in the woodwinds. With all the stream of melody and the delicate blend of colors, the movement is full of romantic shocks and bursts, as if the essence of legendary poetry. Vigor is not wanting nor the true balance of *dolce* and *forte*. It is a mistake to view the crashing chords as mere interludes between the verses; they are quite as real a part of the poem as any other.

With all the charm of tune and of modulation (Schubert's special secret) the discussion of the themes shows the utmost spontaneity. A motive from the first phrase treated in canon, rises to a dramatic climax in which, added to the dynamic effect, is an overpowering surprise of modulation. Again and again the tempest seems about to subside into the enchantment of the second melody, but each time it rises to a new height. Now the whole band sound the answering phrase; then with the motive in the basses, the reeds accompanying the *tremolo* figure,—a wild perversion of their original melody, the whole ensemble thunders and storms in mad tossing of the motive (where the secret counterpoint is unconsciously invoked). Suddenly we are in the delicate, mysterious atmosphere of the first melody, and so on through the second, with a final return of the original bass figure to the end.

The Andante begins more quietly, but it is in the same vein. Dainty surprises of tonality somewhat take the place of the dynamics in the Allegro. Yet here is a martial sound in the trebles, with a noisy lumbering in the bass like the tread of giants, suddenly thinning away into the original *pianisso* melody. The whole episode of the first theme departs with the same phrase that introduces it. Equally complete is that of the second. Preceded by a strangely promising rhythm the clarinets sing a melody so simple that we wonder where the charm lies. The vision is rudely broken by loud crashes. The storm rages, but in a trice ends with the enchanting rhythm that again brings us to the second melody in its true guise, now in canon duet. Once more Schubert adds to a wealth of melody, harmony and rhythm the unconscious mastery of counterpoint. Quietly the scene glides to the first melody, and then, as at first, through the various phases, gentle and mild, not without many new touches with which Schubert never fails to surprise.

(OVER)

By The Sea

Trombone solo by PAUL LESTER

"A radiant glow was on the sea, the day was slowly dying,
We sat together silently, alone and mournfully sighing.
The mist arose, a gull flew by, the waves o'er thousand were
sweeping;
And as I sought thy loving eye; silently thou wert weeping."

"The tears were falling upon thy hand, and there beside thee
kneeling
I drank a tear drop from thy hand, so gently o'er it stealing.
Since then I languish in doubt and in fear, my soul consum'd
with yearning!
The poison of that bitter tear within me forever is burning."

Marche Militaire

In this superb work in the nature of a military march the composer introduces various themes which are treated always in the march-like character, depicting a procession of great military splendor. None of his lesser compositions show so plainly his genius for rhythm, melody, and spirit as this popular march. It was written originally for piano, four hands.

FRANZ PETER SCHUBERT

FRANZ PETER SCHUBERT the creator of the classical song form, and its greatest master, was born on the 31st day of January 1797, and died, at the early age of 31 years, on the 19th of November, 1828. Possessed of a most prolific brain, he produced in that short period no less than ten symphonies, many concerted works, piano compositions, and more than six hundred songs.